

*SHEPHERD SCHOOL
SYMPHONY ORCHESTRA*

LARRY RACHLEFF, music director

BRIAN CONNELLY, piano

Friday, October 1, 2010

8:00 p.m.

Stude Concert Hall

Celebrating 1975-2010
35 Years

THE SHEPHERD SCHOOL OF MUSIC RICE UNIVERSITY

PROGRAM

*Medea's Meditation and
Dance of Vengeance, Op. 23a*

*Samuel Barber
(1910-1981)*

*Noches en los jardines de España
(Nights in the Gardens of Spain)*

*Manuel de Falla
(1876-1946)*

En el Generalife (Allegretto tranquillo e misterioso)

Danza lejana (Allegretto giusto)

En los jardines de la Sierra de Córdoba (Vivo)

Brian Connelly, soloist

INTERMISSION

Symphony No. 1 in C Minor, Op. 68

*Johannes Brahms
(1833-1897)*

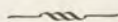
Un poco sostenuto – Allegro

Andante sostenuto

Un poco Allegretto e grazioso

Adagio – Allegro non troppo, ma con brio

*Tonight we honor the members of
The Shepherd Society
for their generous scholarship support.*



*This evening's performance is dedicated to the
memory of David Waters (1940-2010),
Professor of Trombone.*

*The reverberative acoustics of Stude Concert Hall magnify the slightest
sound made by the audience. Your care and courtesy will be appreciated.
The taking of photographs and use of recording equipment are prohibited.*

SHEPHERD SCHOOL SYMPHONY ORCHESTRA

Violin I

SoJin Kim,
concertmaster
ANNE AND CHARLES
DUNCAN CHAIR
Tiantian Zhang
Chloë Trevor
Andy Liang
Sonja Harasim
Hyun Jun Kim
Luke Hsu
Creston Herron
Robert Landes
Sarah Arnold
Haerim Lee
Joanna Park
Heather Kufchak
Mark Kagan
Xiaoxiao Qiang
Alyssa Yank

Violin II

Katrina Bobbs,
principal
Jiyeon Min
Tracy Wu
Mary Jeppson
Hannah Dremann
Benjamin Brookstone
Jacqueline Murchie
Genevieve Micheletti
Emily Jackson
Brooke Bennett
Carmen Abelson
Meredith Peacock
Vivian Fu
Rebecca Nelson

Viola

Amy Mason,
principal
Lynsey Anderson
Roberto Papi
Meredith Kufchak
Kostadin Dylgerski
Rainey Weber
Molly Gebrian
Ilana Mercer
Blake Turner
Yvonne Smith
Timothy Rowland
Bailey Firszt

Cello

Emma Bobbs,
principal
ANNETTE AND HUGH
GRAGG CHAIR
SeHee Kim
Rosanna Butterfield
Annamarie Reader
Coleman Itzkoff
Benjamin Whitman
Brian Yoon
Meredith Bates
Hellen Weberpal
Autumn England
Matthew Kufchak
Sarah Stone
Allan Hon

Double Bass

Patrick Staples,
principal
Nicholas Cathcart
Emily Honeyman
Nicholas Browne
Ian Hallas
Daniel Smith
Robert Nelson
Nina DeCesare
Rosemary Salvucci
Renaud Boucher-
Browning

Flute

Kayla Burggraf
Gina Choi
Garrett Hudson
Kathryn Ladner
Aaron Perdue
Maria Popova
Henry Williford
Natalie Zeldin

Piccolo

Aaron Purdue
Natalie Zeldin

Oboe

David Barford
Michael McGowan
Michelle Pan
Sophia Parente
Emily Snyder

English Horn

Geoffrey Sanford

English Horn (cont.)

Kevin Pearl

Clarinet

Nicholas Chona
André Dyachenko
Daniel Goldman
Jared Hawkins
LeTriel White
Micah Wright

E-flat Clarinet

André Dyachenko

Bass Clarinet

Nicholas Chona

Bassoon

Briana Lehman
Michael Matushek
Jeffrey Nesrsta
William Short

Contrabassoon

Michael Matushek
Jeffrey Nesrsta

Horn

Rebekah Daley
MARGARET C. PACK CHAIR
John Dodge
Tyler Holt
Kolio Plachkov
John Turman
Nicholas Wolny
Alena Zidlicky

Trumpet

Alexander Fioto
Jeffrey Northman
Alexander Pride
Aaron Ritter
Douglas Surber

Trombone

Kurt Ferguson
Samuel Jackson
Berk Schneider
Travis Sheaffer

Bass Trombone

Joshua Becker

Tuba

Austin Howle
Michael Woods

Harp

Juliana Beckel

Harp (cont.)

Meghan Caulkett

Piano

Aya Yamamoto
CHARLOTTE A. ROTHWELL
CHAIR

Celeste

Christina Giuca

Percussion

Ethan Ahmad
Lonnie Dobbs
Robert Frisk
Robert Garza
Aaron Guillory
Robert McCullagh
Eric Shin

Orchestra Manager and Librarian

Kaaren Fleisher

Production Manager

Mandy Billings

Assistant Production Manager

Ryan Retartha
Francis Schmidt

Library Assistants

Padua Canty
Allyson Goodman
Emily Honeyman
SeHee Kim
Heather Kufchak
Robert Landes
Haerim Lee
Caroline Nicolas
Xiaoxiao Qiang
Timothy Rowland
Alyssa Yank
Brian Yoon

Stage Assistants

Andrew Griffin
Aaron Guillory
Austin Howle
Robert McCullagh
Maxwell Pipinch
Kolio Plachkov
Travis Shaeffer
William Short
Patrick Staples
Douglas Surber
Micah Wright

STRING SEATING CHANGES WITH EACH CONCERT.

WINDS, BRASS, PERCUSSION AND HARP LISTED ALPHABETICALLY.

PROGRAM NOTES

Medea's Meditation and Dance of Vengeance, Op. 23a Samuel Barber

In 1946, modern dance icon Martha Graham and composer Samuel Barber teamed up to create a ballet based on the legend of Jason and Medea. In the legend, Jason leaves his wife Medea; enraged by this betrayal, Medea goes mad and murders their children. The first version, called **The Serpent Heart**, was premiered on May 10, 1946, and in February 1947 Graham and Barber released a revised version, entitled **Cave of the Heart**. In December of that year, Barber extracted a seven-movement suite from the ballet, which he titled the **Medea Suite** (Op. 23). Five years later, Barber took selections of this suite and re-worked them into a single-movement concert piece which he called **Medea's Meditation and Dance of Vengeance**, which was premiered on February 2, 1956, by the New York Philharmonic.

In the score of the earlier concert suite, Barber noted that neither he nor Graham had conceived their ballet as a literal representation of the Medea legend:

These mythical figures served rather to project psychological states of jealousy and vengeance which are timeless [...] Medea and Jason first appear as godlike, superhuman figures of the Greek tragedy. As the tension and conflict between them increase, they step out of their legendary roles from time to time and become the modern man and woman, caught in the nets of jealousy and destructive love; and at the end reassume their mythic quality. In both the dancing and the music, archaic and contemporary idioms are used. Medea, in her final scene after the dénouement, becomes once more the descendant of the sun.

Noches en los jardines de España Manuel de Falla

Manuel de Falla moved to Paris as a young man to expand his musical horizons. Arriving in 1907, he learned from French composers such as Debussy and Ravel, but the trip served also to cement his identity as a Spaniard. He subsequently devoted himself to creating music that spoke of his native country in the idioms of the European musical mainstream. While in Paris he wrote a set of nocturnes for solo piano in which he experimented with the style of French Impressionism. Upon hearing them, Spanish pianist Ricardo Viñes suggested that Falla turn the nocturnes into a work for piano and orchestra. The first performance was given on April 9, 1916, in Madrid.

Nights in the Gardens of Spain is not a piano concerto – although virtuosic, the piano part is one color of many. The three movements depict three gardens in Spain. “En el Generalife” is inspired by the lavish gardens that surround the Alhambra, the summer palace of the Moorish kings in Granada. “Danza lejana” (Distant dance) describes a garden as seen far off in the distance. In this garden, dancers perform an exotic dance. “En los jardines de la Sierra de Córdoba” (In the Gardens of the Sierra de Córdoba) refers to a place in the mountains of Andalusia, where gypsies are celebrating the feast of Corpus Christi with dance and song.

Symphony No. 1 in C Minor, Op. 68 Johannes Brahms

To mid-nineteenth century German composers, the most elevated genre of music was the symphony. Earlier in the century the titan Beethoven had created nine masterpieces that were considered peerless in cohesion and

beauty. Since the master's death, German composers had been striving to create works that they could proudly submit into the symphonic canon. So it is understandable why Brahms, the most prominent heir to Beethoven's musical legacy, felt he had to perfect his first symphony for decades, until he was forty-three. After many failed attempts at symphonies, he finally unveiled the C minor symphony in 1876. The work was a triumph, and German conductor Hans von Bülow declared it "Beethoven's Tenth" – the highest praise Brahms could have received.

The first movement begins with a slow, anguished introduction, the primary theme played in unison over a pounding drum. The Allegro is no less tragic and astoundingly well crafted, using almost exclusively material from the introduction. The middle two movements are beautiful intermezzi. They together serve to ease the dramatic tension put forth in the first movement and prepare us for the finale.

As Beethoven frequently did, Brahms put the dramatic and musical weight of his symphony in the last movement. Indeed, almost everything about the movement seems modeled on Beethoven's great Ninth Symphony finale. The introduction, with its unsettled, searching quality, is analagous to the recitative section found in the opening of Beethoven's movement. And Brahms himself curtly stated that "any fool could see" that the chorale-like theme in the movement is similar to Beethoven's *Ode to Joy*. However, the music also holds a much more personal significance to the composer.

In autumn 1868 Brahms traveled to Switzerland and sent his intimate friend Clara Schumann a card for her birthday with a Swiss melody written on it. It is this melody that Brahms uses to close the unsettled introduction and begin the finale to his symphony. Without the simple tune, which Brahms associates with his confidante Clara, the storm could not clear and the symphony could not come to its triumphant close.

– Notes by Sophie Benn

BIOGRAPHY

Performances of pianist BRIAN CONNELLY span an unusually broad range of historical and modern repertoires. Born in Detroit, he attended the University of Michigan, where he studied with pianists György Sándor and Theodore Lettvin. Mr. Connelly has premiered works by a host of contemporary composers such as William Albright, Karim Al-Zand, Derek Bermel, William Bolcom, Anthony Brandt, Paul Cooper, David Diamond, Ross Lee Finney, Arthur Gottschalk, Richard Lavenda, and many others. He is a frequent guest with new music groups such as the Pittsburgh New Music Ensemble and the Chicago Contemporary Players, and he was recently featured in the Carnegie Hall series "Making Music" in a tribute to William Bolcom. Known for his affinity for the works of Olivier Messiaen, Connelly's performances last season included recitals of Messiaen's piano music, the song cycles, the chamber music, *Oiseaux exotiques* with conductor Larry Rachleff and the Shepherd School Chamber Orchestra, and the *Trois petites liturgies de la Présence Divine* with conductor Donald Runnicles at the Grand Teton Music Festival.

Mr. Connelly is also widely respected as a scholar and performer of historical instruments, appearing in the United States and Europe on 18th- and 19th-century pianos by Walther, Rosenberger, Graf, Pleyel, Bösendorfer, and Streicher. He performed nearly 150 solo and chamber works for Da Camera of Houston in its path-breaking first six seasons, and he has for thirteen years been a member of the renowned ensemble CONTEXT. Mr. Connelly has appeared with many of today's most respected instrumentalists, such as violinist Sergiu Luca, cellists Michael Kannen, Gary Hoffman, and Lynn Harrell, flutist Carol Wincenc, clarinetist Charles Neidich, and pianists Robert Levin and André-Michel Schub, and he has shared ragtime recitals with jazz pianist Marcus Roberts. He teaches piano performance and chamber music at The Shepherd School of Music.

UPCOMING ORCHESTRA EVENTS

Sunday, Oct. 3, 8:00 p.m. – SHEPHERD SCHOOL CHAMBER ORCHESTRA
Larry Rachleff, conductor PROGRAM: Honegger - *Pastorale d'été*; Korngold -
Suite to "Much Ado About Nothing," Op. 11 (Cristian Măcelaru, conductor);
and Beethoven - *Symphony No. 6 in F Major, "Pastoral."*
Stude Concert Hall. Free admission.

Sunday, Oct. 31, 4:00 p.m. – SHEPHERD SCHOOL CHAMBER ORCHESTRA
Cristian Măcelaru, conductor PROGRAM: Ligeti - *Melodien*; Gandolfi -
Points of Departure; and Poulenc - *Sinfonietta*. Stude Concert Hall.
Free admission.

November 3, 5, 7 and 9 – SHEPHERD SCHOOL OPERA and members of the
SHEPHERD SCHOOL CHAMBER ORCHESTRA present *L'incoronazione di
Poppea* by Claude Monteverdi; Richard Bado, conductor; Debra Dickinson,
director. Wortham Opera Theatre at the Shepherd School. Sunday's perfor-
mance at 2:00 p.m.; all other performances at 7:30 p.m. Admission (general
seating): \$12; students and senior citizens \$10. For tickets call 713-348-8000.

Saturday, Nov. 6, 8:00 p.m. – SHEPHERD SCHOOL SYMPHONY ORCHESTRA
Larry Rachleff, conductor PROGRAM: Smetana - *Overture to "The Bartered
Bride"*; Tchaikovsky - *Violin Concerto in D Major, Op. 35* (Luke Hsu, soloist;
Cristian Măcelaru, conductor); and Strauss - *Also Sprach Zarathustra, Op. 30*.
Stude Concert Hall. Free admission.

